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INFORMATION BULLETIN

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'Caprices, Grotesques & Homages: Leonard Baskin and the Gehenna Press'

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JAMES H. BILLINGTON
Librarian of Congress

126

130

137

On the Cover: *LB aet 29,* a woodcut self-portrait by artist and printer Leonard Baskin.

Cover Story: In his more than 50 years at his Gehenna Press, renowned sculptor and graphic artist Leonard Baskin has produced more than 100 books displaying the best of 20th century fine printing. An LC exhibition shows items from the Library's collection, the largest in public hands. 130

Midwinter in Southern California: The American Library Association Midwinter Meeting in Los Angeles drew a large crowd—and many visitors to LC's booth. 123

British-American Relations: An LC-British Library cataloging project has increased productivity. 125

Berlin's Music: A recent Library concert celebrated the works of Irving Berlin. 126

Poetry in Music: Poet Laureate Rita Dove's idea for an evening combining poetry and jazz was a great success. 128

Fine Printing: A selected list of references. 135

News from the Center for the Book 137

Literacy in America: The Center for the Book cosponsored a forum on the subject. 138

New Wave of Mapping: A major collection of maps produced using high technology was presented to the Geography and Map Division. 141

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GUY LAMOLINARA, Editor
MALINDA B. NEALE, PEGGY F. PIXLEY, SHERYLE O. SHEARS, Composing Printing and Processing Section
JOHN J. KOZAR, Publisher

LC in LA:
Post-Earthquake ALA Midwinter Draws Large Crowd

Although many feared that the Jan. 17 Los Angeles earthquake would scare away attendees, overall attendance was up from last year's American Library Association (ALA) Midwinter in Denver: 5,221 during the Feb. 5–8 conference, vs. 4,941.

And traffic at the Library of Congress courtesy booth was also heavy—with more than a third of all ALA attendees paying a visit to see what LC was offering libraries and the public. There they could get a demonstration of the LC card catalog on-line (including the new ACCESS touch-screen feature); LC MARVEL, a data base available over Internet with information about the Library's policies, programs, events, etc.; the Library of Congress News Service, a dialup informational data base; Library exhibitions on Internet, which lets users view images as well as text from selected shows; and new products from the Cataloging Distribution Service. Representatives from the Center for the Book were also on hand to answer questions about its literacy and reading programs. Films from the Global Library Project, a series of documentaries made with the support of Jones Intercable for its Mind Extension University, and "A Conversation with Poet Laureate Rita Dove" could also be seen.

Perhaps it was the booth's new overhead banner, visible from all over the Los Angeles Convention Center floor, that drew so many visitors. The colorful four-sided banner, which incorporated design elements from the booth, was the latest effort of Roberta Stevens, who coordinates the booth for the Library, to improve its appearance and thus make it more competitive with the 720 other booths vying for visitors' attention.

"Who designed your booth?" asked one impressed visitor.

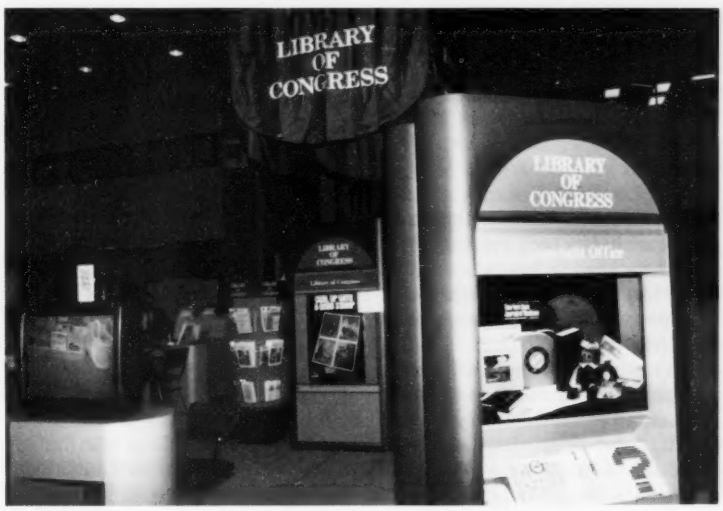
Ever since August 1992, when the Library began offering access to information on-line, the number of visitors to its booth has been increasing.

The President's Program was held Sunday, Feb. 6, the second day the exhibition floor was open. As its name suggests, the proceedings are presided over by the ALA president, currently Hardy Franklin, head of the District of Columbia Public Library. Mr. Franklin introduced Seymour Gelber, mayor of Miami Beach, where the annual meeting will be held. Many librarians had expressed fears for their safety, because of the recent highly publicized murders of tourists traveling from the Dade County airport to Miami. Mr. Gelber's deadpan humor was reassuring: "If you make it to the airport, we'll get you home alive!"

He also assured the audience that a "new, more relaxed dress code" would prevail. "So be prepared to be casual" when attending meetings and visiting exhibitions, he said. For Elizabeth Martínez, director of the Los Angeles Public Library, the program was a chance to celebrate the Oct. 3, 1993, reopening of the Central Library after an arsonist set fire to the building in 1986.

On opening day, 80,000 people "from this city of angels" waited in line to get into the library, "and 6,000 people come through our doors every day," she said. "There is no alternative to a public library," Ms. Martínez added. "No other public institution is open to everyone regardless of background."

Mr. Franklin warned librarians to make the Clinton administration aware of libraries "as part of the electronic infrastructure. [Otherwise] we will be off on the off-ramp instead of the on-ramp to this information superhighway."



Many visitors were drawn to the Library's courtesy booth during the Midwinter Meeting of the American Library Association in Los Angeles. *Photo by Guy Lamolinara*

He then introduced the keynote speaker, Lerone Bennett, editor of *Ebony* magazine. [Mr. Bennett spoke at the Library of Congress on Feb. 27, 1992. (LC *Information Bulletin*, March 22, 1992.)]

"As a lifelong library junkie I am delighted to be with my favorite people: librarians," said Mr. Bennett, as the crowd roared. He then made what he referred to as a "noncontroversial" statement: "Contrary to what we learned in school, there is no American history.

"The biggest secret of 'American history' is that there is no commonly accepted multicultural history," he continued. "The most urgent task before librarians and writers is the task of creating a common American history."

The response from the audience indicated that the majority agreed with the speaker, who then launched into several other "noncontroversial" remarks.

"The white Founding Fathers," said Mr. Bennett, "never believed in the American dream for all people. . . . The idea that this is a white country with a white history is gone," Mr. Bennett added. "We have to go back to the beginning. We now see through a glass whitely. We need to see in living color."

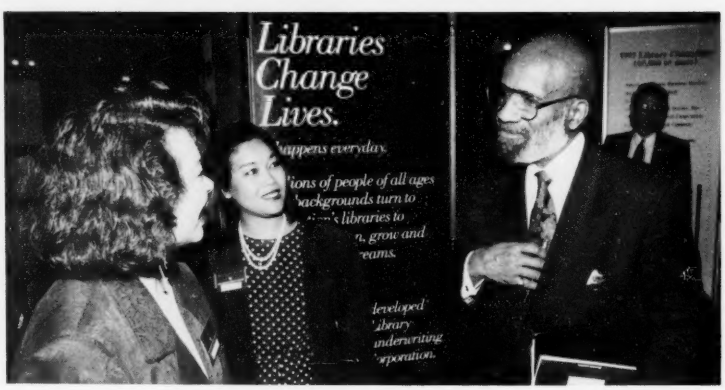
The cheers and laughter of the crowd were silenced by Mr. Bennett's next statement: "All Americans are black."

What he meant was that "the black experience has colored the American experience" and that unless American history integrates the history of all its peoples, there can never be a true "American history.

"I'm not talking about civil rights or affirmative action," he continued. "I'm talking about the ability to disseminate the truth. We have no image of African Americans as founders of the United States."

Mr. Bennett's conclusion: "If we don't integrate history, the dream will die."

—*Guy Lamolinara*



Charles Gialloreto of Information Technology Services explains the features of LC's on-line card catalog to a librarian; ALA President Hardy Franklin holds up the key to the city of Miami Beach, as its mayor, Seymour Gelber, assures the crowd during the President's Program that all will be well at the Annual Meeting in his city; *Ebony* Editor Lerone Bennett speaks to some ALA attendees just before giving the keynote address. *Photos by Guy Lamolinara and courtesy ALA*

International Relations:

LC-British Library Project Streamlines Cataloging

A significant achievement in international cooperation marked the beginning of the year for the Cataloging Directorate.

The fruition of months of negotiation between LC and the British Library came in January when staff of the Regional and Cooperative Cataloging Division began to input British Library authority headings into the Library of Congress's name authority file (NAF).

Preparation for this event began early last spring when LC staff met with representatives from the British Library to initiate discussion of cooperation in the areas of name and subject authorities. Pat Oddy, head of catalog control at the British Library, visited LC in May to set the stage. Her visit established formal lines of communications to allow the two national libraries to be able to query each other on cataloging.

Ms. Oddy's visit was followed by a weeklong visit to LC at the end of September by Alan Danskin, manager of authority control at the British Library. His visit focused on identifying differences in the application of the Anglo-American Cataloging Rules, 2nd edition, with regard to the formulation of corporate names and differences in the two national authority formats (USMARC and UKMARC).

John Byrum, chief of the Regional and Cooperative Cataloging Division, is chairing a Working Group composed of Cataloging Policy and Support Office specialists Diane Humes and Lynn El-Hoshy; network development specialist Larry Dixson; and this writer, a cataloger from the Cooperative Cataloging teams. The Working Group will plan and monitor the project's progress. This group and its counterpart at the British Library have been in continual contact via Internet since Mr. Danskin's visit.

Efforts were rewarded when the first group of personal-name headings was successfully input into the NAF in January and with the subsequent arrival of more records in greater numbers. "Now the real work begins," said Mr. Byrum. "That of automating the process so that we can start receiving the headings on Internet instead of by fax or mail. We are fortunate to have staff on the Cooperative Cataloging teams who are former inputters from the MARC Editorial Division. However, we are looking to a time in the near future when we can transfer the headings electronically, especially since this is but the first step in moving toward an Anglo-American authority file instead of what is now a national authority file."

Bolstered by the recent meetings of the Cooperative Cataloging Council, which has resulted in a renewed interest in cooperative programs both national and international, this Working Group has also entered into negotiations with the National Library of Canada to begin accepting its headings into the NAF.

In the area of subject headings, the British Library and National Library of Canada both are considering contributing subject headings to the Library of Congress's Subject Headings list (LCSH).

Participating in the cataloging project with the British Library were (from left) Larry Dixson, Diane Humes, John Byrum, Lynn El-Hoshy and (seated) Barbara Britton-Williams. *Photo by Erica Wissolik*

Plans are under way at the British Library to reintroduce LCSH into its cataloging early in 1995, and to that end, Lynn El-Hoshy has begun preparations to visit the British Library this fall to present workshops on the application of LCSH.

According to Sarah Thomas, LC director for cataloging, "Major cooperative efforts such as these with the British Library and the National Library of Canada will make quality cataloging data available to a wider audience at a time when LC's data base is being accessed by users around the world via the Internet."

—*Ana Cristán*

Irving Berlin, in a 1930 photo. *From the Berlin Collection, Music Division*

'Doin' What Comes Natur'lly':

LC Celebrates the Life and Work of Irving Berlin

What better way to celebrate the genius of Irving Berlin than to invite everyone to a concert with top-notch performers in a grand theater so they can hear his music?

That's exactly what the Library's Music Division decided to do, and the gala concert at the Warner Theatre on Feb. 7 was the result.

The concert was a "sell-out" event, with the blocks of free tickets offered at the Library and the Warner Theatre snapped up by enthusiastic Irving Berlin fans within hours of their being made available.

Music director for the event was Rob Fisher, who has been performing the same role for "Garrison Keillor's American Radio Company" during the past seasons. The focus of his career has been conducting classic musical theater. In 1989 Mr. Fisher led a Library of Congress concert celebrating the inauguration of the Leonore S. Gershwin/Library of Congress Recording and Publishing Project.

For the Irving Berlin evening, Mr. Fisher and New York producer Gideon Y. Schein assembled a talented group of singers and dancers to perform Berlin's music. They were accompanied by the Coffee Club Orchestra, the same ensemble Mr. Fisher developed for the Garrison Keillor show, and joined by members of the MusicCrafters Orchestra, a local group founded by Vincent Patterson in 1978.

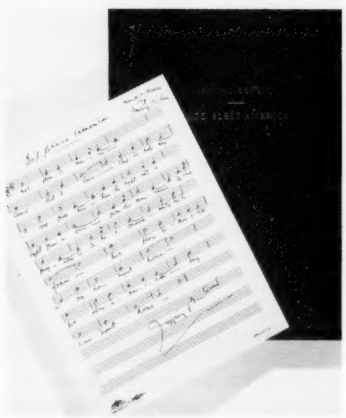
The narrator was Charles Osgood of CBS News, who couldn't resist the urge to break into song himself at one point. Steve Mencher of National Public Radio, who serves as writer and consultant to the Music Division for its "Concerts from the Library of Congress" series, wrote the script.

Irving Berlin (1888–1989) led a long and extremely productive life, and the concert included works from six decades of his musical creativity—from "Alexander's Ragtime Band" (1911) to "An Old-Fashioned Wedding" from "Annie Get Your Gun" (1966).

Original orchestrations of the music from Berlin's stage productions were used for many of the numbers, such as "Doin' What Comes Natur'lly" (which also gave its name as the title for the evening's program), "There's No Business Like Show Business" and "It's a Lovely Day Today."

The performers, Brent Barrett, Sherry D. Boone, Ann Hampton Callaway, Jerry Dixon and Jason Graae gave lively and enthusiastic renditions of Berlin's familiar tunes for more than two hours, and the two dancers from the American Ballroom Theater, Gaye Bowidas and Gary Pierce, added their visual interpretations of the music.

Judy Gruber, in her review of the



On Oct. 2, 1992, the Library was presented with the lyric sheets and manuscript for "God Bless America" (1938), along with other items from Berlin's collection.

concert in *The Washington Post*, wrote: "It's a real pleasure to be reminded of Berlin's clever, catchy and haunting lyrics, especially when they are handled as lovingly as they were Monday night."

Two of Berlin's daughters Mary Ellin Barrett and Linda Louise Emmet were honored guests at the reception, which followed the concert in the atrium of the Warner Building.

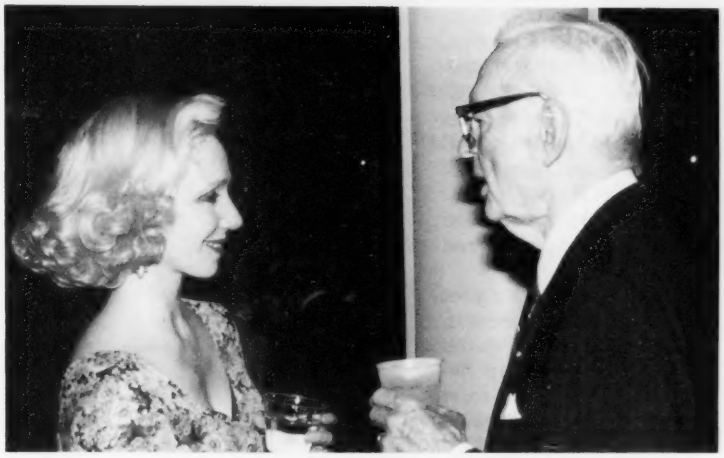
The concert was sponsored by the following foundations in the Library of Congress: the Elizabeth Sprague Coolidge Foundation, the Adeline Jewel Ritchel Croft Fund, the DaCapo Fund, the Ira and Leonore S. Gershwin Fund and the Anne Adlum Hull and William Remsen Strickland Fund.

Irving Berlin occupies a unique position in the history of American popular music and culture. He was born in Russia in 1888 and died in New York City in 1989. During that very long and active life, he was a successful composer, performer, producer, publisher and businessman.

Aside from countless other works, two songs alone, "God Bless America" and "White Christmas," gave his name instant recognition around the world.

In October 1992 Irving Berlin's three daughters announced the gift of the Irving Berlin Collection to the Music Division at a news conference at the Library (see LC *Information Bulletin*, Nov. 30, 1992). Containing some 750,000 items, the collection comprises lyric sketches and first drafts of songs, scrapbooks, photographs, business papers, scripts and correspondence.

"For those of us who use the collection," wrote Mark Eden Horowitz of the Music Division in the concert program, "each day brings some new awareness or discovery. Most significant has been seeing the true craftsmanlike way in which Mr. Berlin pursued his writing; the multiple drafts of lyrics as they evolve from concepts to polished models of literate, effective, clever songs; and music sketches that show the rhythmic and melodic changes from one day to the next until they are both surprising the inevitable—the mark of great art."



Dr. Billington (top, center) and Jan Lauridsen (right) of the Development Office talk with Mike Strunsky (nephew of Ira and Leonore Gershwin) and his wife, Jean, at the reception following the Berlin concert; local impresario Patrick Hayes congratulates dancer Gaye Bowidas of American Ballroom Theater on her performance. *Photos by Helen Dalrymple*

Irving Berlin gave the world unforgettable tunes and memorable words; he celebrated patriotism and romance and poked fun at man's shared foibles.

"We thank him for these songs—now a part of our collective unconscious," concluded Mr. Horowitz. "And for placing his collection in the Library of Congress and thereby giving his papers to the American people, we thank his daughters, Mary Ellin Barrett, Linda Louise Emmet and Elizabeth Irving Peters."

—*Helen Dalrymple*

Helen Dalrymple is a public affairs specialist in the Public Affairs Office.

Poetry and All That Jazz:

Innovative Program Combines Both Art Forms

Who says poetry doesn't appeal?

Every seat was filled, along with window ledges and floor space, in the Library's Montpelier Room Feb. 3 for a much-touted evening of poetry and jazz promised as an innovation by Rita Dove when she became poet laureate consultant in poetry last October.

And members of the audience had the added pleasure of being the first to learn that Ms. Dove had accepted Dr. Billington's invitation to serve a second year in the post (see LC *Information Bulletin,* March 7).

"We're going to have a stellar evening," exclaimed Ms. Dove as she introduced poets Michael S. Harper and Quincy Troupe Jr. and members of the George Botts Quartet. She quoted Mr. Harper on the relationship of jazz and poetry:

"One of the things a poet who's interested in American culture has to work out is how to jump the gap between things that are most important to him culturally. He has to figure out how to translate what he learns into his particular craft. I wanted to spend all of my poetic life dealing with improvisation, studying the nuances of improvisation within a tradition so that the tradition was never forgotten. The way in which I did this was analogous to the way musicians would do it. The key is phrasing—how to break the line, how to organize phrases, how to build incrementally either metaphors or voices or tropes."

Poetry and jazz share the nuances of improvisation, said Ms. Dove; the evening provided evidence.

The program, cosponsored by the Geraldine R. Dodge Foundation and the Library's Gertrude Clarke Whittall Poetry and Literature Fund, was indeed an evening of improvisation. The poets interspersed verses with chattily offered observations. The George Botts Quartet provided an ad-libbed background to the poems, frequently offering a few bars of favorites like "The Man I Love," "Mood Indigo" and "Bye, Bye Blackbird" before taking off from their chords in new directions. Saxophonist George Botts, Percy Smith on drums, Chaney Thomas on bass and Ellsworth Gibson on piano each had a turn in the spotlight.

Saxophonist George Botts led his quartet in a jazz accompaniment to poetry readings. *Photos by Jim Higgins*

While the musicians and poets had discussed what they planned to do, they had not rehearsed. Thus the level of spontaneity was great, like a jam session with words.

Athletics were also part of the evening. Mr. Harper, the Israel J. Kapstein Professor of English at Brown University, was the first to read and quickly offered baseball as an extra ingredient in the evening's mix.

He introduced his fellow reader as the son of Quincy Troupe, famed catcher in the old Negro baseball leagues, and declared that "baseball and jazz go hand-in-hand." Before reading his first poem, he quoted another baseball great, who starred with the Chicago Cubs in the National League for many years:

"Let's play it. That's what Ernie Banks used to say. "Let's play it."

Actually Mr. Harper sang his first poem, with the quartet backing him.

That's the way the evening went. The poets talked about sports heroes and legendary jazz musicians and offered verse devoted to them.

Harper read, or more likely recited, his famous poem about the death of jazz immortal Bessie Smith after an automobile accident in Mississippi in 1937, with its haunting refrain, "Can't you see/ what love and heartache's done to me/I'm not the same as I used to be/This is my last affair."

Both poets were generous in their praise of other jazz greats as well. The accomplishments of Miles Davis, John Coltrane, Duke Ellington and others kept cropping up.

Mr. Troupe read a long tribute to Ellington, but also focused on sports. He explained that his father played baseball year round so his childhood was spent half in St. Louis and half in Mexico City, Caracas, Havana or San Juan.

"Father, Father, Father," he shouted over the music to begin a long poem in tribute to Troupe Senior; he then softened to almost a whisper, "It was an honor to be there in the dugout with you."

Mr. Troupe praised basketball superstar Magic Johnson in another long poem. He called it a poem about winning and said, "It has to be fast, fast, fast."

Mr. Troupe holds professorships at both the University of California at San Diego and the College of Staten Island in New York and may have been explaining what he does while commuting when he recited, "Writing poems while cruising at 70 miles an hour on the Pennsylvania Turnpike can be fun if you don't run into anyone."

It was, indeed, a stellar evening.

And it was just the beginning of innovations in literary programs planned by Ms. Dove for 1994. The list includes Crow Indian children reading their poems, an environmental literary event to celebrate Earth Day and a cowboy-poetry reading and seminar in cooperation with the Library's American Folklife Center.

There will be an evening of Korean American poetry Thursday, April 28, and a lecture by Ms. Dove Thursday, May 5. —*Jeanne Smith*

Jeanne Smith is a public affairs specialist in the Public Affairs Office.

Prosser Gifford, LC director of scholarly programs (left), and Poet Laureate Rita Dove were joined by poet Quincy Troupe Jr. for the Feb. 3 event; former Sen. Eugene McCarthy, a guest for the evening, shares a moment with poet Michael S. Harper.

Rita Dove to Join Bill Moyers on PBS

Poet Laureate Consultant in Poetry Rita Dove will appear on "Bill Moyers' Journal" on PBS beginning April 22 at 9 p.m. (check local listings for exact time and date).

In the one-hour program, Ms. Dove talks about her life, work and plans for bringing poetry to the public. The program features her in performance before an audience at the Geraldine R. Dodge Poetry Festival in Waterloo, N.J.

Illustration for *Capriccio* (1990), featuring Mr. Baskin's engraving on the title page. The work was a collaborative effort with British Poet Laureate Ted Hughes; illustration at right is evidence of Baskin's affinity for birds.

The Fine Print:

Exhibition Showcases Work of Gehenna Press

by Guy Lamolinara

In describing himself, he says: "People like me, who care about printing—the architecture of the page—constitute the tiniest lunatic fringe in the nation."

But to those who appreciate the art of fine printing, Leonard Baskin is anything but a lunatic. Mr. Baskin, founder of the Gehenna Press, is helping to keep alive a tradition that dates to the 15th century.

"Caprices, Grotesques & Homages: Leonard Baskin and the Gehenna Press" is an exhibition that "shows people that the Rare Book Division collects finely printed contemporary books as well as early books," said Peter VanWingen, specialist for the book arts in the Rare Book and Special Collections Division.

"There are important books printed today," he continued, "that are worth preserving in as close to their original condition as possible, for the same reasons that we preserve fine old books." Such books are superb examples of the printers' art and craft.

Leonard Baskin, a renowned sculptor and graphic artist who is currently working on monumental bas reliefs for the Franklin Delano Roosevelt Memorial in Washington, began the Gehenna Press in 1942 while he was a student at the Yale University School of Fine Arts. The name is a pun on a line in *Paradise Lost:* "And black Gehenna call'd, the type of Hell."

Of his decision to start a press, Mr. Baskin has written, "My entire ignorance of printing history & my woeful innocence of all printing practice & procedure did not prevent me from leaping into that messy, soul-satisfying cauldron."

According to Mr. VanWingen, the Library decided to focus an exhibition on the output of this single press because "LC has the best col-

Drawing of the Bard from Gehenna Shakespeare series; only "Titus Andronicus" and "Othello" were ever printed, in an exercise that Baskin called "hubris typographicus."

lection of Gehenna Press books in public hands. Over the past couple of decades, we have become increasingly interested in American fine printing, and by focusing on a few principal presses we can collect their publications comprehensively.

"The Rare Book Division is not simply a repository of old works," he added.

The division's specialized collection of 20th century American fine printing also includes the work of typographers Bruce Rogers, Claire Van Vliet of the Janus Press and Frederic W. Goudy.

Mr. Baskin gave Bruce Rogers a copy of *A Poem Called the Tunning of Elynour Rummynge* (1953) on his 80th birthday, "who at this point was the dean of American typographers," said Mr. VanWingen. "Baskin loves to quote Rogers, whose response to the gift was, 'I like to see an occasional bit of primitive printing.'"

The exhibition is divided into four sections representing Mr. Baskin's principal interests in printing. In the first section, "Adventures of Private Printing," exhibition visitors can see the press's first publication, *On a Pyre of Withered Roses: Poems* by Leonard Baskin. This unillustrated book is a masterwork of simplicity with its red and black type.

The 1942 volume was the result of the influence of the poet, artist and mystic William Blake, whose illustrated books Baskin discovered at Yale University. Its press run, like that of almost all Gehenna books, was very small: 40 copies.

"Baskin publishes only those works that he thinks are important. He is not ruled by commercial considerations, which is the great glory of private printing," said Mr. VanWingen. Finely detailed yet idiosyncratic birth announcements for his children Hosea and Lucretia are prime examples of the personal side of private printing.

This first section also contains a forthcoming work, *Presumptions of Death and Cantatas* by Anthony Hecht, a close friend and collaborator of Baskin since 1958. Mr. Hecht was Consultant in Poetry to the Library in 1982–84. Mr. Baskin's illustrations for the book include a haunting woodcut of death as a motion picture cameraman.

In "Natural and Grotesque Imagery: Baskin's Bestiaries," images such as a horned beetle, flies, a scorpion and an armadillo are painstakingly rendered to the minutest detail. Since the early 1950s, Mr. Baskin's naturalistic illustrations have become increasingly sophisticated.

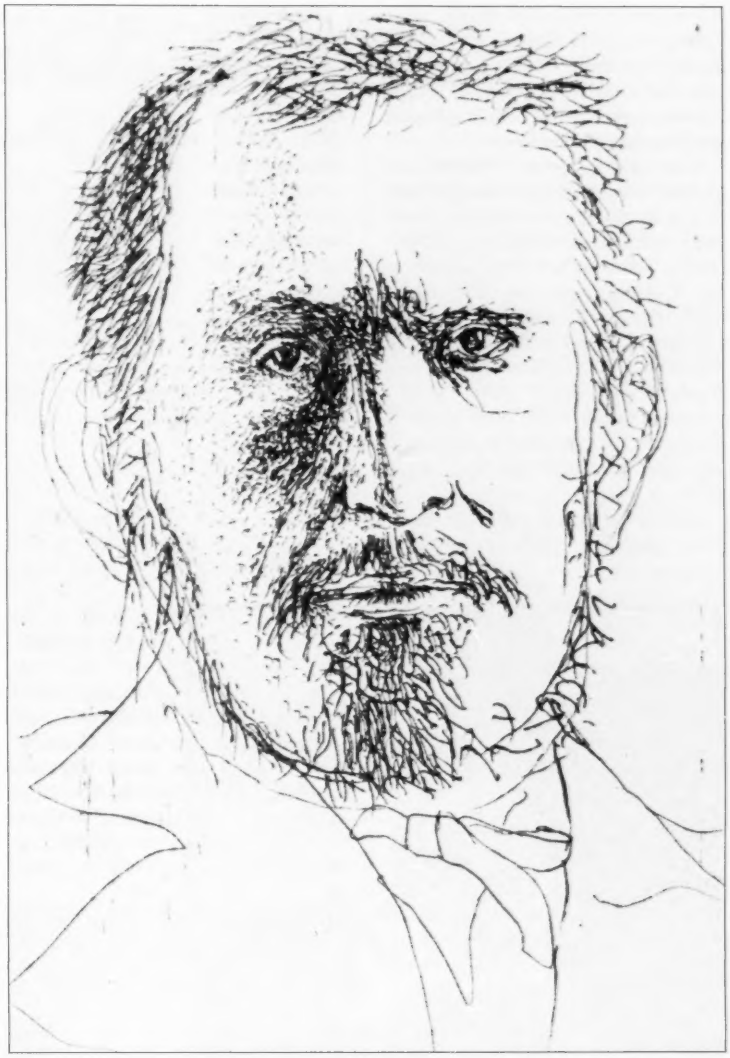
This section includes the second work of the press, *A Little Book of Natural History* (1951), limited to 50 copies and containing 30 illustrations but no text. Said Mr. Baskin of the work: "It is odd that the press's first book was entirely free of images and that its second had no words. Was it prophetic of an insight I later had into Blake, that when his poetry is at its greatest, the art is at its weakest [witness 'The Tyger'] and the opposite [see 'Jerusalem']."

Mr. Baskin's collaborations with British Poet Laureate Ted Hughes have also reflected their shared taste for naturalistic and grotesque imagery. One of their joint efforts is *Capriccio* (1990), featuring Mr. Baskin's engraving of a fantastically coiffed man on the title page. The Library has Hughes's original handwritten manuscript of one of the poems.

In the "Homages" section Leonard Baskin pays tribute to some of the artists he has come to admire. For example, there is a portrait of the painter Thomas Eakins (1844–1916), with whom Mr. Baskin has an affinity. Eakins was underappreciated during his lifetime, and Mr. Baskin has, at times, felt likewise. "No it is not the paintings," Mr. Baskin has written, "despite the Rembrandtesque grandeur of their realism, that lifts Eakins apart; it is rather the perceptible actuality of his indomitable spirit, as he moved through his inhospitable world."

The final section, "Literary and Political Collaborations," includes many of the books Mr. Baskin collaborated on with his longtime friend Sidney Kaplan. Their liberal politics and love of obscure texts drove their choices: "As a matter of public policy, we always endeavor to make a textual contribution which, as much as style (or even more than style), is the raison d'être of the press," Mr. Baskin has written.

The section also includes what Mr. VanWingen calls "one of the great failures of the press": a series called the Gehenna Shakespeare. Mr. Baskin intended to print all of Shakespeare's plays in a large format with his own etchings and engravings. "Titus Andronicus" (1973) was the first, followed by "Othello," both printed on exquisite handmade paper in a size so large that each line of the poetry could be printed across the page without any breaks.



Drawing of the painter Thomas Eakins (1844–1916), with whom Baskin felt some kinship as an underappreciated artist. *From* For Eakins: Fiftieth Anniversary of His Death

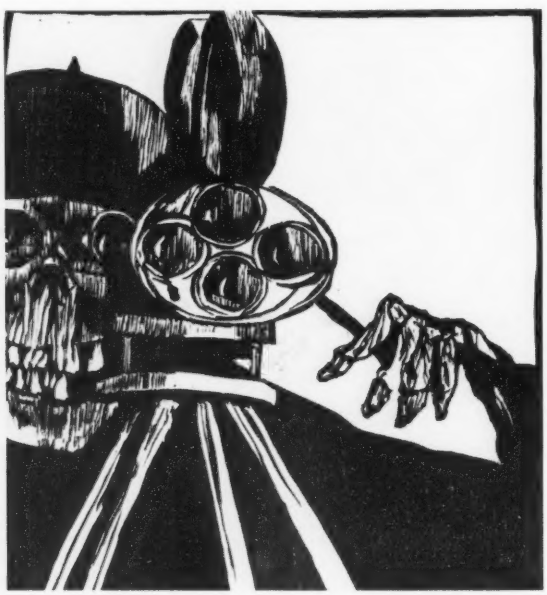
Mr. Baskin's own assessment of these works is harsh: "At this point the press dropped into the pit labeled 'hubris typographicus.' We were seized with the idiotic idea that

we should print a folio-sized, illustrated, complete Shakespeare," Mr. Baskin has said. "Such a desire once installed is so consumptive of reason that the editor fell in with this august and harebrained scheme."

Even though the Shakespeare project was a financial disaster, it led to a collaboration between the press and writer James Baldwin (1924–1987). "Baldwin saw the illustrations for 'Othello' and was quite taken with them," said Mr. VanWingen. "A deep friendship developed with Baskin, and out of this came a small book called *Gypsy & Other Poems*," which contains a Baskin portrait of Baldwin. Unfortunately, Baldwin died before he ever saw the book in print.

This section on literary collaborations shows a work by someone who figures prominently in LC's history: Archibald MacLeish, Librarian of Congress in 1939–1944. MacLeish was a neighbor of Mr. Baskin in Massachusetts. Mr. Baskin made an engraving for MacLeish's *An Evening's Journey to Conway, Massachusetts: An Outdoor Play*, written for the town's bicentennial.

Four pencil drawings of James Baldwin for his *Gypsy and Other Poems* (1989); the writer died before ever seeing the completed book.



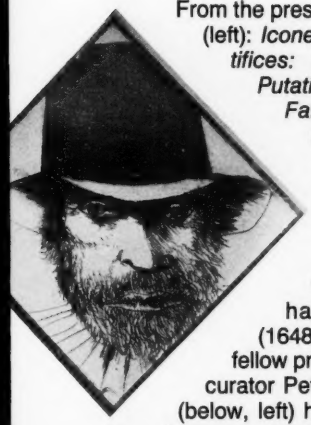
Death the Movie Director, from a forthcoming work, *Presumptions of Death and Cantatas* by Anthony Hecht, a close friend and collaborator of Baskin since 1958.

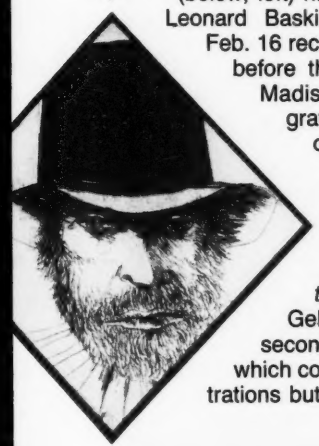
The "Homages" section features what some critics have called the press's masterwork: *Icones Librorum Artifices: Being Actual, Putative, Fugative & Fantastical Portraits of Engravers, Illustrators & Binders* (1988). The book was the first that Mr. Baskin printed after returning from Devon, England, where he had lived since 1974. Only 40 copies of this brilliantly colored and conceived volume were printed. Mr. Baskin has called it "a flowering and a fulfilling resolution of elements but tentatively used in precedent books."

Scholar, teacher, writer and printer Leonard Baskin is himself a collector of others' books and prints. He has called printing "a secondary passion."

Perhaps so, but the work he has done and continues to do at the Gehenna Press is a first-rate achievement.

"Caprices, Grotesques & Homages: Leonard Baskin and the Gehenna Press" is on view in Madison Hall, first floor, Madison Building, until Aug. 1, Monday through Friday, 8:30 a.m.–9:30 p.m. and Saturday 8:30 a.m.–6 p.m. The exhibition was curated by Peter VanWingen of the Rare Book and Special Collections Division and Sara Day. The Interpretive Programs Office was responsible for mounting the exhibition.





From the press's masterwork (left): *Icones Librorum Artifices: Being Actual, Putative, Fugative & Fantastical Portraits of Engravers, Illustrators & Binders* (1988). These portraits of Johannes Teyler (1648–1697) honor a fellow printer; exhibition curator Peter VanWingen (below, left) has a chat with Leonard Baskin during the Feb. 16 reception the day before the opening in Madison Hall; engravings at right of a boar, armadillo and scorpion are from *A Little Book of Natural History* (1951), Gehenna Press's second publication, which contains 30 illustrations but no text.

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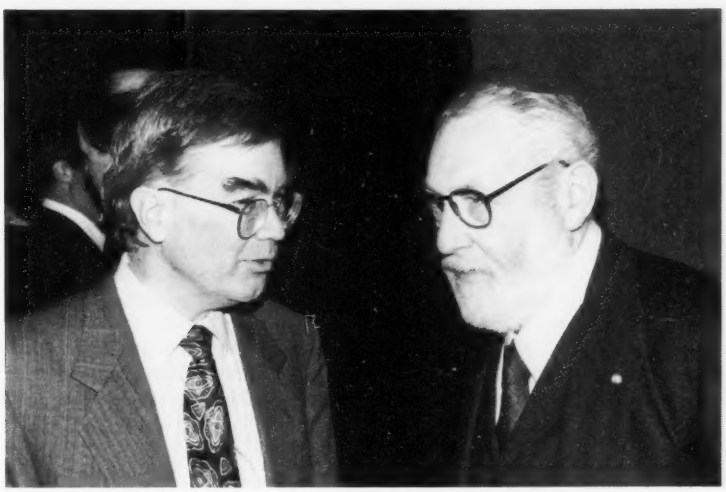

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Annual.

Carolyn Brown (left) and Debra Newman Ham discuss a point with an educator attending the *African-American Mosaic* seminar at LC. *Photo by Jim Higgins*

African-American Mosaic Seminar Held

On Feb. 18, about 50 junior and senior high school teachers, librarians and administrators from the Washington metropolitan area attended an all-day briefing at the Library focusing on the LC's new resource guide, *The African-American Mosaic.*

Selected primary documents were discussed for their application to classroom teaching. A tour of the Library and of the exhibition "Selections from the African-American Mosaic" were also part of the day's events.

One educator commented that the panel provided an "outstanding example" of the multidisciplinary and interdisciplinary approaches to teaching.

Said others: "I learned a lot, and my ideas for classroom planning were inspired by the presentations" and "My concepts of LC holdings and services broadened."

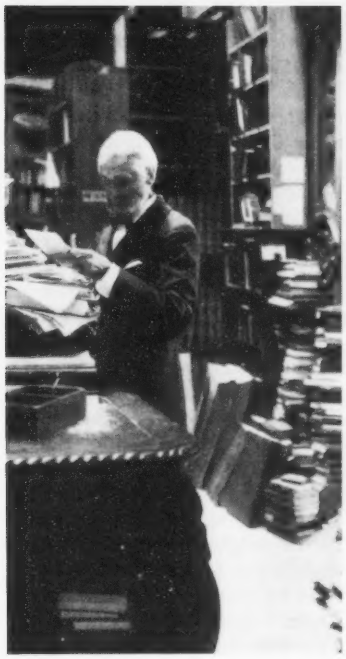
Another teacher's comment echoed others' frustration: "Time!! We just needed more 'clock hours' to partake of and digest all of this good information."

Carolyn Brown, associate librarian for Cultural Affairs, welcomed the group. Debra Newman Ham, specialist in Afro-American history and culture in the Manuscript Division and the editor of the resource guide, coordinated the panel presentations.

Also participating were the resource guide's contributing authors: Beverly Brannan of the Prints and Photographs Division, Ronald Grim of the Geography and Map Division, Ardie Myers of the Humanities and Social Sciences Division, David Parker of the Motion Picture, Broadcasting and Recorded Sound Division, Rosemary Plakas of the Rare Book and Special Collections Division, Wayne Shirley of the Music Division and Brian Taves of the Motion Picture, Broadcasting and Recorded Sound Division. Jackie Wintle of the Office of Educational Programs organized the seminar, which was made possible with the support of Globe Fearon Educational Publishers and Macmillan/McGraw-Hill School Publishing Co. in cooperation with the Maryland Council for the Social Studies.

News from the Center for the Book:

Walter Annenberg to Establish $1 Million Endowment



Librarian of Congress Ainsworth Rand Spofford (1864–1897), surrounded by copyright deposits when the Library was still housed in the Capitol.

James H. Billington, the Librarian of Congress, has announced that the Annenberg Foundation, beginning in 1996, will contribute $1 million to the Library of Congress Trust Fund Board to establish an endowment for the Center for the Book.

"Through his foundation, Ambassador Annenberg is making this generous contribution to honor Librarian of Congress Emeritus Daniel J. Boorstin, who created the Center for the Book in 1977," said Dr. Billington. "The endowment will be named for Dr. Boorstin and his wife, Ruth F. Boorstin, recognizing and honoring Daniel Boorstin's unique contributions to this institution by giving permanence to this distinctive creation of the Boorstin era."

"Of course I am thrilled," said John Y. Cole, who has directed the center since its creation. "But this prospect for the future does not mean instant prosperity for the center. We still need to raise about $100,000 a year for program and operating expenses. I will be reminding individual and corporate donors, past and potential, of this continuing short-term need as I write this year's solicitation letters," he added.

The Center for the Book uses all media to promote books, reading and libraries. Through conferences and publications it also encourages the study of the history of books and print culture. The center's influence has grown steadily since 1977, and it now reaches across the nation through a network of 29 affiliated state centers. In recent years, it has enlisted 128 national civic and educational organizations as reading promotion partners.

In 1993 the Center for the Book's principal corporate sponsors were Encyclopaedia Britannica, McGraw-Hill, Thomson Newspapers, the H.W. Wilson Foundation, Paramount Publications, John Wiley & Sons, HarperCollins, R.R. Donnelley & Sons, World Book Educational Products, Reed Reference Publishing, Random House, Pizza Hut, CBS Television and Hearst Books. In all, 40 corporations and more than 200 individuals made contributions to support the center and its work. For information about opportunities to sponsor projects of the Center for the Book or any of its 29 affiliated state centers, write or call the Center for the Book, Library of Congress, Washington, DC 20540-8200, telephone (202) 707-5221.

□ **Cultural Forum of the States.** On Feb. 1 the Center for the Book hosted a meeting of the Cultural

In 1897, when LC moved to its own building, the unprocessed books were simply moved to a room in the new building.

Forum of the States, a group of representatives of cultural agencies from throughout the nation. Conference convener Sondra Myers, formerly cultural adviser to the governor of Pennsylvania and now special assistant to Sheldon Hackney, the chairman of the National Endowment for the Humanities, described her hopes for the group and the kinds of contributions it could make at both the state and national levels. Regarding the Center for the Book and its nationwide efforts to raise visibility for book, reading and library activities, she cited Nebraska as a model, primarily because of the close working relationship between the Nebraska Humanities Council and the Nebraska Center for the Book.

☐ **Adult Literary Symposium.** On Feb. 3, the Center for the Book and the National Center on Adult Literacy sponsored a Literacy Policy Forum on "Interpreting the National Adult Literary Survey" (see following story).

☐ **LC History: Copyright Deposit.** On Feb. 17 John Cole presented a talk to the Copyright Society of New England, a chapter of the Copyright Society, U.S.A. His topic was the history and importance of copyright deposit at the Library of Congress.

Dr. Cole pointed out that in the United States the practice of depositing, in a single location, copies of items registered for copyright protection has served two purposes: deposit for record, whereby the item, or deposit, is kept as legal evidence of copyright registration; and deposit for use, whereby it is kept for library use and the enrichment of library collections. The history of the Library of Congress and that of most national libraries is firmly linked to the second purpose, since copyright deposit for use was the method by which the Library, under the direction of Ainsworth Rand Spofford, Librarian of Congress 1864–1897, accumulated a national collection of books, maps, music, photographs and other materials that comprehensively reflected American life.

The copyright law of 1870 centralized all U.S. copyright registration and deposit activities at the Library of Congress. The law was primarily a result of Spofford's behind-the-scenes advocacy, aided by the skillful legislative leadership of Rep. Thomas A. Jenckes (R–R.I.).

Before 1870, copyright registration and deposit were functions of several government departments, including the Library itself in 1846–1859 and after 1865. By establishing a central registration system for copyright and by ensuring a constant flow of copyright deposits into the Library of Congress, (then located in the U.S. Capitol), the 1870 law permanently altered the nature of both the business of copyright and the Library.

The law, in effect, established the Library of Congress as the national library. In one pen stroke, LC gained access to much of the nation's publishing output, insurance of the steady growth of its collections at a minimum cost, a role in stimulating American creativity and a unique national role and responsibility.

Although essential to the growth and prestige of the Library, copyright deposit also created serious problems. Spofford was overwhelmed by the never-ending flow of deposits into his cramped Library. He cried to Congress for help almost immediately, and his 1871 annual report launched a 15-year struggle for an appropriation for a separate building (today's Jefferson Building), which was finally opened in 1897.

As the mountains of books, maps, music, prints and photographs grew around him in the Capitol Building, Spofford was unable to devote much time to other essential Library functions. By 1896 the administration of the copyright law consumed more than 75 percent of his time and the full-time efforts of 26 of the Library's 42 employees.

By 1897 more than 40 percent of the Library's 840,000 books and 90 percent of its map, music and graphic arts collections had been acquired through copyright deposit. Today, copyright deposit is still one of the Library's major acquisitions sources, but in the late 19th century it played a crucial role in the development of the institution.

Center Cosponsors Forum on Literacy

How many adults in the United States are illiterate? How should literacy be defined? What steps can educators, policymakers and employers take to increase literacy among both children and adults?

These questions and many others were raised during a literacy policy forum held in the Mumford Room at the Library of Congress on Feb. 3. The National Center for Adult Literacy in Philadelphia is one of the nation's federal education research and development centers administered by the Department of Education.

This literacy policy forum, the fifth in a series, was cosponsored by the Library's Center for the Book and the National Center for Adult Literacy, based at the University of Pennsylvania. The forum was held to review the results of the National Adult Literacy Survey (NALS), which was conducted by the Educational Testing Service and Westat Inc. in 1992 with funding from the Department of Education.

Staffers conducted hourlong interviews with more than 26,000 persons age 16 and older, including

prison inmates and the elderly, groups that are rarely included in such studies. Each participant performed a variety of literacy tasks designed to test their level and type of proficiency.

Based on survey results, the researchers concluded that approximately 90 million to 94 million of the 191 million adults in the United States lack necessary functional literacy skills. These respondents' skills ranged from limited knowledge of English to poor ability to do simple math problems, read maps, locate specific information in written text and derive low-level inferences from printed materials. Nearly 30 percent of the those surveyed–who represent approximately 61 million adults in the United States–showed the ability to understand long, densely written documents.

Approximately 18 to 20 percent of the survey respondents, or 34 million to 40 million adults, showed an ability to understand and use long, complex documents and text material.

Information collected about each respondent showed that older adults were more likely than younger ones to perform poorly on tests, because they have less formal education. Adults who are black, American Indian/Alaskan native, Hispanic and Asian/Pacific islander generally performed worse than whites, and Hispanic adults reported the fewest years of schooling (10 years or slightly more).

Many other factors that could influence literacy rates among the general population are cited in the report as well. (The report on the National Adult Literacy Survey, "Adult Literacy in America," may be purchased from the Government Printing Office. For more information, call (202) 783-3238.)

Irwin Kirsch, executive director of the Literacy Learning and Assessment Group of the Educational Testing Service, was the first of four panelists to comment on issues raised by the survey. Referring to the diversity of those surveyed–from recent immigrants to older Americans–Mr. Kirsch called for a flexible, multipronged approach to fighting illiteracy.

"There are different types of illiteracy in this country. They're not all of the same ilk," he said. "To think that just one type of program would be suitable for all these people strikes me as a gross oversimplification of the problem."

He described literacy as a relative concept. "We listen to rhetoric about changing skills and what we need to function fully in an increasingly technologically advancing society and global economy. People keep upping the ante about what literacy is."

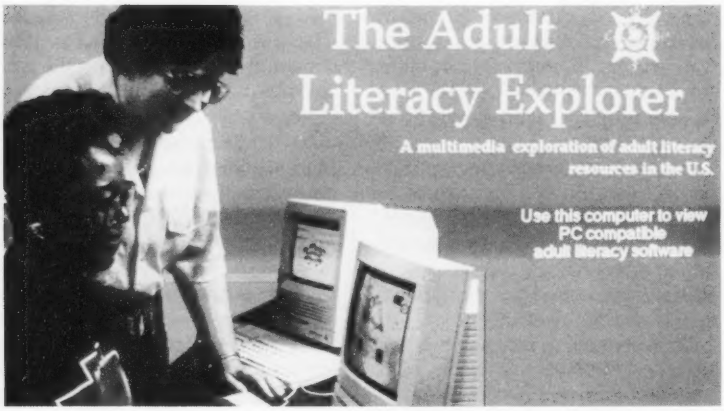
Mr. Kirsch pointed out that many literacy promotion efforts have taken the form of "quick fixes . . . eight-week how-to-read programs" which, because they do not meet many struggling students' needs, may lead to a high drop-out rate in schools and adult education classes.

Anthony Carnevale, chief economist at the American Society for Training and Development, discussed literacy issues from the perspective of prospective employers. "The relative difference between career and earning opportunities for high school graduates and college graduates has doubled and more since the 1980s," he reported. "We no longer compete as we used to. Mass production systems are a thing of the past. Instead of competing solely on the basis of price and volume, now we compete to deliver quality, price and variety. We have to be fast, get ideas first and get them into the hands of the customer."

He explained that the development of flexible technologies calls for workers with high level skills and the ability to work independently. "Doing one's job only as assigned is not enough anymore," he explained. "In the end, you have to take responsibility for the products or services offered by the institution in which you work."

Madeleine Kunin, deputy secretary for the Department of Education, called for more specific identification

Daniel Wagner, director of the National Center for Adult Literacy, gives a demonstration to John Cole and Jacqueline Hess. *Photos by Jim Higgins*


The Adult
Literacy Explorer
A multimedia exploration of adult literacy resources in the U.S.
Use this computer to view
PC compatible
adult literacy software

"Welcome" screen for the Adult Literacy Explorer

and a nationwide study of literacy rates in the United States. "Most people think of literacy in an old-fashioned way, as referring to those who can't write their names and sign with an X. We don't interpret it in terms of advanced work and life skills."

Secretary Kunin stressed that literacy improves not only people's earning power, but their ability to understand and influence public policy as well. "There is a real correlation between literacy and public participation and voting patterns," she said.

The final speaker, Jarl Bengtsson of the Organization for Economic Cooperation and Development (OECD) in Paris described the United States' literacy challenges in international terms. He reported that the nation compares favorably with other industrialized nations in terms of development and marketing of new technology and shares with them the challenge of producing a work force that can keep U.S. business competitive. He believes that the answer lies not only in improving classroom education but in continuing to educate workers on the job site and throughout their adult lives.

"In most OECD countries, most adults working today will be working in the year 2005. When we discuss competitive skills and competence in the world economy, educating the adult work force becomes very important."

Later that day, the forum participants were invited to view a new multimedia software program called Adult Literacy Explorer that offers hands-on access to software programs, research reports and other information on literacy in the United States. Adult Literacy Explorer is on diplay in the Library's National Demonstration Laboratory.

The Center for the Book's director, John Y. Cole, views the literacy policy forums and the Adult Literacy Explorer as important in helping policymakers and educators learn more about adult literacy problems. "We're pleased at this opportunity to take a multimedia approach to discussing literacy issues," he said. "The Explorer is a very effective way to reach people who are more attuned to visual media than to the printed word. I'm grateful to Jacqueline Hess, director of the National Demonstration Laboratory, for offering access to the Explorer in NDL." (The Explorer will be available when the NDL reopens, in early May.)

Daniel A. Wagner, director of the National Center for Adult Literacy and a professor of education at the University of Pennsylvania, said, "Our relationship with the Library of Congress's Center for the Book and the NDL will continue to grow. This type of collaboration is essential if we are to move forward on important national issues such as adult literacy." —*Barbara Bryant*

Barbara Bryant is on the staff of the Public Affairs Office.

PUBLICATIONS

New *Science Tracer Bullets*

☐ *LC Science Tracer Bullet: African-American Women in the Sciences and Related Disciplines.* ISSN 0090-5232. (TB-93-4). August 1993. Compiled by Gail T. Austin, this literature guide provides information on reference material in the collections of the Library of Congress that documents the contributions of African American women in science, technology, medicine and other related disciplines.

☐ *LC Science Tracer Bullet: Technology Transfer: The Use of Government Laboratories and Federally Funded Research and Development.* ISSN 0090-5232. (TB-93-5). September 1993. Compiled by Constance Carter, this literature guide provides information on reference material in the collections of the Library of Congress on the issue of transferring government R&D information to the private sector.

☐ *LC Science Tracer Bullet: Science Projects in Biology.* ISSN 0090-5232. (TB-93-6). December 1993. Compiled by Constance Carter, this literature guide provides information on reference material in the collections of the Library of Congress that will assist junior and senior high school students and teachers to plan, prepare and carry out science fair projects in the biological sciences.

Copies of these publications may be obtained free on request from the Science Reference Section, Science and Technology Division, Library of Congress, Washington, DC 20540-5581. Copies have also been provided to the Superintendent of Documents for distribution to depository libraries.

ArcInfo Map Collection Donated to Library

A major new collection of maps was formally presented to the Library's Geography and Map Division on Jan. 13 by Jack Dangermond, president of Environmental Systems Research Institute Inc. (ESRI) of Redlands, Calif.

Containing approximately 3,000 items that were exhibited at the annual ArcInfo Users Conference from 1981 to 1992, the collection of unique maps provides an unparalleled record of the growth of geographic information systems (GIS) software and the ways in which geographers and cartographers have used this new technology to create maps to meet their specific needs.

On hand to accept the maps on behalf of the Library of Congress were Winston Tabb, associate librarian for Collections Services; Deanna Marcum, director of Public Service and Collection Management I; and Ralph Ehrenberg, chief of the Geography and Map Division.

ESRI is one of the largest and oldest firms in the GIS industry. Its flagship software, ArcInfo, is a comprehensive suite of modules for encoding, managing, analyzing and displaying various types of geographic information.

"The cartographic information is the base," said Mr. Dangermond in explaining how ESRI developed the software. "The first stage was to create the software to enable us to automate the graphics, and then we added the measurements and characters that allow us to do analysis."

ArcInfo is now used throughout the world for such purposes as managing the infrastructures of towns and counties, for describing and analyzing environmental problems and for producing a variety of maps.

The annual ArcInfo Users Conference has become one of the largest professional gatherings of GIS professionals in the world. At the 1993 conference, some 3,000 people from as far away as Australia and India gathered to share their knowledge about ArcInfo software and to discuss geographic information systems in general. Only 11 people attended the first conference in 1981.

The highlight of the conference has always been the large exhibit area where ArcInfo users demonstrate the ways in which they use ESRI's software to solve their geographic information needs. The colorful map posters created for this exhibit comprise the basis of the collection donated to the Library of Congress.

Automated geographic information systems grew out of the way in which professionals in various fields actually use maps in their work. For decades, according to the Geography and Map Division's GIS specialist, Gary Fitzpatrick, it has been standard practice to reproduce maps on clear film so that they can be used as overlays. By using a separate overlay for each type of data, it was possible to use different combinations of overlays to study the relationship of specific pieces of information.

In an electronic environment, the overlays are emulated by storing different types of geographic information in separate layers. To create a map—more accurately a data base—of a particular area, layers can represent such features as roads, contour lines, streams, buildings, electric utilities, vegetation, soils or any other information desired.

A GIS can manipulate data as diverse as physical features, demographic statistics or business information. The key element in GIS is the geography layer, in which all other information is referenced. If a set of data has a geographic element among its components—latitude and longitude, country or city name, zip code—then it can be mapped and analyzed within a geographic information system.

"The maps in this collection are valuable," said Mr. Ehrenberg, "because they are unique treasures, the equivalent of the manuscript map of the 15th and 16th centuries. In addi-

Looking over one of the maps donated by the Environmental Systems Research Institute are (from left): Ralph Ehrenberg, Jack Dangermond and Gary Fitzpatrick; the rolled maps in the boxes behind them were also donated. *Photos by Yusef El-Amin*

tion, they represent the technology of GIS at a particular point in time."

Mr. Ehrenberg also pointed out that historically geographers used one set of rules to create the printed atlas, but with the use of GIS, today's cartographers can change the rules to reflect their own needs and to create the image that best conveys the story they want to tell.

The GIS industry is already a multibillion-dollar business, and American firms such as ESRI are playing a key role. American universities are also heavily involved in research in the theory and application of GIS.

As the custodian of more than 4 million maps dating from the 12th century, the Geography and Map Division is always seeking to acquire materials that document the history of cartography. The ArcInfo Map Collection not only illustrates the development of a major concept in geography and documents how users of GIS influenced the software products through their applications, but also shows the importance of American contributions to this new component of cartography and geography.

In 1992 the division expressed an interest in obtaining the materials exhibited at the ArcInfo Users Conference, and last November three pallets of material arrived from ESRI.

The ArcInfo Map Collection will be useful for researchers who want to explore trends and specific developments within GIS, and individual items within the collection will greatly augment the overall collections of the division because many of the thematic maps included are one-of-a-kind items that were never published in any other way.

The Geography and Map Division continues to be interested in adding to this collection with maps created by other ArcInfo users. For further information on donating such items to the Library of Congress, contact Gary Fitzpatrick at (202) 707-8543.

—*Helen Dalrymple*

Helen Dalrymple is a public affairs specialist in the Public Affairs Office.

Exploring the Future of Map Libraries

"The Map Library in Transition," a two-day conference held at the Library last October, explored the future of map libraries and the ways in which the "digital revolution" in cartography and geography is changing the nature of map libraries and the services they provide.

Cosponsored by the Congress of Cartographic Information Specialists Associations and the Library's Geography and Map Division, the conference was also designed to provide map librarians with information about automated Geographic Information Systems (GIS) so that they can begin planning for the impact this method will have on cartographic and geographic information.

GIS allows the user to work with many layers of geographic information and is revolutionizing the possibilities for map making. In addition to selecting the data they will work with, users can create an endless variety of maps by redefining the geographic area, the scale, the symbology and coloring, and the algorithms by which data are analyzed.

Four keynote speakers touched on several themes that pervade discussions about map libraries and GIS today.

Barbara Adele Fine, president of the Map Store Inc., in Washington, D.C., is worried about the future for marketing of paper map products. She observed that all major U.S. map producing firms have turned to GIS-based solutions for their cartographic production. Once their data bases are built, it is logical to expect these firms to market many products in electronic form that are now available only in paper, circumventing more traditional outlets like map stores. Consequently, many specialized paper map products may become more difficult to find.

David Beddoe, the Washington, D.C., regional manager for Environmental Systems Research Institute Inc., focused on the ability of GIS systems to work with information that in the past would never have been a part of a map library. He pointed out that any form of information that has a geographic component, such as a zip code, address, or county name, can be displayed in map form in a GIS. Map libraries will, therefore, find themselves working with data sets from a wide range of disciplines.

"The ability to analyze virtually any type of information in a cartographic environment is one of the driving forces behind the rapid growth of the GIS industry," Mr. Beddoe said.

"Geographic Information in the Research Library of the 21st Century" was the topic addressed by Larry Carver, director of the Map and Imagery Laboratory in the library of the University of California at Santa Barbara. With GIS, said Mr. Carver, "it is clear that there will be no hours of service, and access to information will be more important than ownership of it."

Librarians will still have a role to play in such an environment, however, according to Carver: "It is important that map librarians conserve resources by coordinating the collecting of digital data and the conversion of existing paper maps." Map librarians still need to be involved in GIS evaluation, testing, production and training, Mr. Carver added.

The final keynote speaker, Ronald Abler, executive director of the Association of American Geographers, described the "Essential Skills for GIS Competency in the Year 2000."

Dr. Abler said that most curricula now offer only a single GIS course that is too focused on a single application or software package. He said he expects this approach to change, with the focus shifting to manipulation, analysis and decision making.

"In 10 years," he said, "network

navigation will be an absolutely essential skill for geographers and cartographers."

Other participants in the two-day conference made their own points about how the digital revolution is challenging map librarians.

Chris Baruth, from the American Geographical Society Collection at the University of Wisconsin, Milwaukee, said that libraries with high space requirements and information systems that are not well understood are already vulnerable. The logical solution to this problem, digital cartography, often requires more expensive equipment than these libraries can generally afford.

As GIS is more heavily used in map libraries, the focus on maps shifts from their form to their function. Map libraries allow people to view maps as artifacts (form) or as carriers of spatial information (function). With GIS, map libraries will be used less for their form and more for their function.

Focusing on the function of map libraries instead of the form means that the library can be anywhere that a personal computer can connect to it. Thornton P. McGlamery of the University of Connecticut said the map library is "not just in the basement anymore." A Local Area Network (LAN) becomes the file server on a network, thereby connecting information held in the library with anyone on the LAN.

The number of users on digital networks is skyrocketing. All these users will eventually be able to access geographic information held in libraries around the world from their own homes through a network such as Internet. Mr. McGlamery asked, "Will anyone come to the map library anymore?"

People will continue to visit map libraries, but for different reasons. With GIS in place, people will go to map libraries more often for training and archival curiosity than for data research.

GIS is growing fast, but most of these developments in the digital revolution have yet to be implemented. According to a survey by the Congress of Cartographic Information Specialists Associations, reported at the conference by Alberta Wood of Memorial University in St. John, Newfoundland, only 46 percent of American academic libraries currently hold digital data. The most frequently cited reason for the absence of digital data is lack of funds.

Although LC is also operating under budgetary constraints, the funding of electronic initiatives is a priority for the institution. Ralph Ehrenberg, chief of the Geography and Map Division, discussed four initiatives under way in the division.

The first is to develop GIS reference capability by creating a systems specialist position and acquiring the needed software. This will allow the division to create maps on demand for Congress.

Second, the division plans to use GIS technology to create graphic indexes for more than 2 million of the almost 4 million maps in the Geography and Map Division that lack bibliographic control. Those already cataloged will be integrated into the system as well.

The third initiative is to assist in establishing and distributing standards for digital data. This will be done by working closely with the Federal Geographic Data Committee, an interagency group working to coordinate the production and dissemination of digital spatial data in the federal government.

Finally, the Geography and Map Division wants to establish a center for GIS. This would involve converting the division from a paper environment to an electronic one to extend its service to users beyond its congressional constituency.

During the evening of the first day, attendees met in four groups to discuss various themes raised during the conference. They covered such issues as the hardware and software that is needed to equip a map library to handle spatial data sets, the training that will be needed to become conversant with this new discipline, communicating the needs of the map library to library directors and administrators and defining the inventories and services of the future map library. The results of these sessions were shared at the closing portion of the conference.

On the second day of the conference, attendees discussed the role of digital spatial data with key officials of federal agencies, including the Government Printing Office, the U.S. Geological Survey, the Census Bureau and the National Oceanic and Atmospheric Agency. The representatives of these cartographic agencies all noted that production of many basic types of paper maps, such as topographic quadrangles and nautical charts, will be supplanted by digital data sets by the end of this century. The Census Bureau, for instance, relied completely on digital mapping to govern the collection of data for the 1990 census.

Compelling demonstrations of the power of GIS were given by a number of federal agencies on the second day of the conference. The Environmental Protection Agency, the Census Bureau, the Agriculture Department and several units of the Defense Department showed how they use GIS.

The conference, organized by Mr. Baruth and Gary Fitzpatrick of LC's Geography and Map Division, concluded with an "open microphone" for conference attendees and a final summary by Edward Dahl of the National Archives of Canada. Although many frustrations had been expressed about the complexity of dealing with GIS in a library setting, attendees agreed that important concepts had been discussed and that the conference was the largest assembly yet dedicated to this issue.

—Chris Coxe and Gary Fitzpatrick

Chris Coxe was an intern in the Public Affairs Office; Gary Fitzpatrick is the Geography and Map Division's GIS specialist.

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